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NET

TWO CHINESE POEMS

WITH 8th CENTURY TEXTS

for

VOICE *and* PIANO

By

EMERSON WHITHORNE

Op. 18

I

THE KING OF LIANG

II

THE FEAST

COMPOSERS' MUSIC CORPORATION

14 East 48th Street, New York

THE KING OF LIANG

I
There was a King of Liang—a king of wondrous might—
Who kept an open palace, where music charmed the night.

II

Since he was Lord of Liang a thousand years have flown,
And of the towers he builded yon ruin stands alone.

III

There reigns a heavy silence; gaunt weeds through windows pry,
And down the streets of Liang old echoes, wailing, die.

—KAO-SHIH (*Circa A. D. 700*)

Kao-Shih was one of the most fascinating of all the T'ang poets. His life was one long series of romantic adventure. At first a poor youth battling with adversity; then a lover of an actress, whom he followed through the provinces, playwriting for the strolling troupe to which she was attached; then next, secretary to a high personage on a mission to Thibet; then soldier, and finally poet of renown, acquiring with his latter years the fortune and honours denied him in his youth.

Translation and biographical sketch
by L. Cranmer-Byng, from *A Lute
Of Jade*, Reprinted by permission of Messrs. E. P. Dutton & Co.

Authentic Chinese melodies have been employed in these songs.

—E. W.

*Dedicated to
Robert Winthrop Chanler*

The King of Liang

Gift of the Estate of Laura La Farge Webb, 1923.

Kao-shih
Circa A.D. 700

Emerson Whithorne
Op. 18, No. 1

Allegretto con umore ($\text{♩} = 132$)

Voice

Piano {

senza pedale

mf

V. V.

mf

There was a King of Liang _____

R. *

* Liang: the pronunciation should be nearer one syllable than two.

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poco rubato

A King of won - drous might

poco rubato

Who kept an o - pen pal - ace,

p a tempo

p a tempo

Who kept an o - pen pal - ace,

p a tempo

where mu - sic charmed the night.

Re.

*

rubato *f a tempo'*

where mu - sic charmed the night.

rubato *f a tempo'*

Re. * Re. *

Musical score page 5, measures 1-3. The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. Measure 1: The top staff has a whole note followed by a half note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Measure 2: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Measure 3: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Dynamic markings: 'rall.' above the middle staff, 'fz' above the bottom staff, and 'Rall.' with an asterisk below the bottom staff.

Musical score page 5, measures 4-6. The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. Measure 4: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Measure 5: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Measure 6: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Dynamic markings: 'p a tempo' above the middle staff and 'pp' above the bottom staff.

Musical score page 5, measures 7-9. The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 7: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Measure 8: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Measure 9: The top staff has a half note followed by a quarter note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note. Dynamic markings: 'Moderato mestoso (♩ = 84)' above the top staff, 'mp' above the middle staff, and 'mp' above the bottom staff. A vocal line starts in measure 7 with the lyrics 'Since he was Lord of Liang _____ a thou-sand'.

years have flown, ————— And of the tow'rs he

P.
 R.R. * R.R. *

build - ed ————— yon ru - in stands a - lone. —————

R.R. *

Moderato misterioso ($\text{♩} = 108$)

R.R. * una corda
senza pedale

Musical score page 7, measures 1-4. Treble and bass staves. Dynamics: *p.*, *p.*, *p.*, *mp*, *mf*, *marcato*.

Musical score page 7, measures 5-8. Treble and bass staves. Dynamics: *mp*, *marcato*, *mf*, *retard.*

Adagio (♩ = 66)

There reigns a heavy silence;

Musical score page 7, measures 9-12. Treble and bass staves. Text: *There reigns a heavy silence;*

Dynamics: *p*, *pp*, *mp*.

(♩=♩)

gaunt weeds through win-dows pry,

pp

mp

And down the streets of Liang old ech - oes,

mp

mf

tre corde *Rit.* * *Rit.* *

mf (♩=♩) **Allegretto** (♩=132)

wail - ing, die.

mf

Rit. * *senza pedale*

mp morendo

mp a tempo

p

una corda

p

p

p

ritard. al fine

fz

fz

mp

pp

THE FEAST

I

From silver lamps a thin blue smoke is streaming,
And golden vases 'mid the feast are gleaming;

Now sound the lutes in unison,
Within the gates our lives are one.
We'll think not of the parting ways
As long as dawn delays.

II

When in tall trees the dying moonbeams quiver:
When floods of fire efface the Silver River,
Then comes the hour when I must seek
Lo-yang, beyond the furthest peak.
But the warm twilight round us twain
Will never rise again.

—CH'ÉN TZU-ANG (A. D. 656-698)

Ch'én Tzu-ang was famous for writing that kind of impromptu descriptive verse which the Chinese call "ying." In temperament he was less Chinese than most of his contemporaries. His passionate disposition finally brought him into trouble with the magistrate of his district, who cast him into prison, where he died at the age of forty-two.

Translation and biographical sketch
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The Feast

Ch'êñ Tzü-ang
A.D. 656-698

Emerson Whithorne
Op. 18, No. 2

Animato e frescamente ($\text{♩} = 144$)

Meno mosso ($\text{♩} = 132$)

From sil - ver lamps a

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thin blue smoke is stream -

5

ing, And

p

gold-en vas-es 'mid the feast are

p

mf

gleam - - - - ing; Now sound the

mf

* *Rd.* * *Rd.* *

ritard. *p* *a tempo*

lutes in u - - - ni - son, Within the gates our

ritard. *p* *a tempo*

poco marcato

p *Tranquillo e misticamente (♩=116)*

lives are one. We'll think not of the

pp *mp* *poco marcato*

Rd. * *Rd.* *

part-ing ways. *mp*

accel. As

accel. *mf*

a tempo *accel.*

long as dawn de - lays.

a tempo *p subito* *accel.*

R&D. * *R&D.* * *R&D.* * *R&D.* *

Animato (Tempo I)

f

ffz *ffz*

R&D. * *R&D.* * *R&D.* * *R&D.* *

*Re. * Re. * Re. * Re. **

*Re. **

Meno mosso (*Tempo II*)

When in tall trees the dy - - - ing

p

Re.

moon - - beams quiv - - er:
 * R.
 * R. *

mp
 When floods of fire ef -
 f p
 R.
 R.

face - - the Sil - - - ver Riv - er,
 R. * R.

a tempo

be-yond the furth - est . peak. But the

a tempo

pp

Tranquillo (Tempo III)

warm twi - light round us twain

p *poco marcato*

mf *accel.*

ffz

rall. molto

Will nev-er rise a - gain.

f

rall. molto
mp subito

* *Rit.* * *Rit.*

animato (Tempo I)

accel.

mp

senza pedale

p

mf marcato

ritard.

mp